RAFFAEL

BRIGHAM YOUNG UNIVERSITY
PROVO, UTAH

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RAFFAEL

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THE WORK OF

RAFFAEL

REPRODUCED IN 275 ILLUSTRATIONS

WITH A BIOGRAPHICAL INTRODUCTION

ABRIDGED FROM

ADOLF ROSENBERG

4th EDITION

BY

GEORG GRONAU

NEW YORK

BRENTANO'S

MCMXXI

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RAFFAEL

HIS LIFE AND HIS ART

SMALL as was Urbino, the birthplace of Raffael, it was yet the home of the princely family of the Dukes of Montefeltro. The most famous of the Dukes, Federigo II, was a good patron of art. The superb baronial castle he had built in Urbino was a palace as well as a fortress. On its building and decoration native sculptors and architects had worked for years. The Duke, however, preferred Dutch to Italian art, and it was to the Netherlands that he sent for the paintings, altar pieces and tapestry designs with which he decorated his magnificent residence. It can, therefore, be understood why Giovanni Santi, the father of Raffael, who was also a painter, should have had no high esteem for a prince who sent abroad for what he might have obtained nearer home.

During the first half of the fifteenth century, Raffael's great grandfather at Colbordole, moved to Urbino. The family had prospered so well in business that, in 1464, Raffael's grandfather could buy a house on the Contrada del Monte. This house became the property of Raffael's father in 1462.

Giovanni Santi had married Magia Ciarla, the daughter of a merchant of Urbino, and the house was partly given up for the purpose of selling silk stuffs and partly as a studio for Santi's work as goldsmith and painter. It was in this house that Raffael was born in the spring of 1483, probably on April 6th.

The young Raffael had lost his mother before he had reached the age of nine, so that he came under his father's influence more intimately and directly than he would have done had his mother been alive. When he had attained his eighth year, he began to receive instructions from his father in the elements of a painter's craft. He was taught to mix paints, to wash brushes and to do the minor and tedious parts of an artist's labors. He showed no genius as a child, but he possessed great tenacity and displayed unusual

powers of adapting and making his own what he saw in nature and what he studied in the models about him.

When Raffael entered on his twelfth year, his father died; but the influence of the parental teaching remained for many years and affected Raffael's work in a marked degree. Giovanni Santi had always followed the rules of the early school, so that his work breathes quiet devotion and pious feeling. His great son only freed himself from this same influence when he began his remarkable work in Rome.

Several circumstances make it appear that even after his father's death, probably until 1499, Raffael continued to live in Urbino. His earlier pictures, such as the little "St. Michael" (in the Louvre), the "Three Graces" (in the Castle of Chantilly), and the "Dream of the Knight" (in the London National Gallery), show distinctly the influence of Timoteo della Vite, an artist who came to reside in Urbino in 1495. Opinion, however, leans to the belief that Raffael's teacher was Pietro Vanucci, better known by his nickname of Perugino.

Perugino had lived in Florence uninterruptedly from 1493 to 1499. In the latter year he was called to Perugia to decorate the Cambio, the great hall of the bankers of that city. It is presumed that Raffael joined him there then, since Perugino was generally regarded as the head of the Umbrian school. Raffael commenced as a pupil, but his talent soon made him so valuable that, while we cannot specify just which of Perugino's works Raffael worked on, it is certain that his assistance was largely employed. The teacher and his assistants painted in the same studio and the latter often worked on the master's sketches. In that happy and naïve period of art envy had no place. Students helped themselves to the master's ideas as a natural part of their position. Thus several of the Madonnas which Raffael painted at this period were worked up from Perugino's sketches, and the principal of Raffael's paintings of this time, the "Sposalizio" (in Milan), strikingly resembles a painting by Perugino on the same subject. The following pictures were either finished or begun by Raffael while he worked in Perugino's studio:

"Three Madonnas" (Berlin Gallery), "Christ Blessing" (Brescia), "St. Sebastian" (Bergamo), the "Madonna Conestabile della Staffa" (St. Petersburg), two paintings of the "Crucifixion" (one owned by Mrs. Mond, of London, and the other in St. Petersburg), and the "Crowning of Mary" (Vatican Gallery), consid-

ered the best of all Raffael's early works and most filled with his own feelings.

Raffael's superiority in artistic feeling over that of his master is even more marked in the "Sposalizio," as the Italians call the marriage of Mary and Joseph. This picture was not completed until 1504, after he had left Perugino's studio. While with Perugino he had seen the painting, now in Caen, which gave him the inspiration for his own picture. A comparison between the two reveals the lifelessness of Perugino's figures as opposed to the living, character-breathing people of the pupil's work.

Although but a youth of eighteen or twenty, Raffael's work had obtained such appreciation over that of his master, that he received several important commissions. The three pictures for the city of Castello were executed at this time. These are: "The Crowning of St. Nicholas of Tolentino" (destroyed towards the end of the eighteenth century), "The Crucifixion" (owned by Mrs. Mond, of London), and the "Marriage of the Holy Virgin." The paintings now in the Vatican, of the "Coronation of the Virgin," "The Adoration of the Magi," and "The Presentation in the Temple," were originally done for the Franciscan Church of Perugia. When, in 1504, Raffael decided to go to Florence and enter the artistic life of that city, he took several orders with him.

Two years before this, in 1502, Perugino had gone back to Florence and left his pupil in Perugia to finish the orders above referred to. It appears that Raffael obtained these orders not only because of his talent, but because of his attractive and modest nature. The recommendation given him by Jane, Duchess of Montefeltro, on his setting out for Florence, helps us to appreciate this fact. She said:

"The bearer of this letter is Raffael, of Urbino, who, being talented, has decided to spend some time in Florence in order to increase his present knowledge. His father was a very fine man, and by reason of the son being so respectable, I am much attached to him and wish him success. Therefore, I beg your Highness to help him in every possible way, for my sake."

This letter was dated October 1st, 1504, so that we assume he reached Florence some time in that month. In Florence, Raffael must have wondered at the remarkable work that was being done there by Michelangelo, Leonardo da Vinci, and Fra Bartolommeo. Leonardo had just finished his masterpiece, the portrait of Mona Lisa. Fra Bartolommeo's exquisite altar pictures gave Raphael a

new sense of freedom. The two mural paintings for the Council Hall in the Palazzo Vecchio were already outlined in two superb drawings made by Leonardo and Michelangelo for a wager. Leonardo's represented the victory of the Florentines over the Milanese at Anghiari, and Michelangelo's a battle between the Florentines and the Pisanese. The paintings were never made, but the drawings hung for a long time where all artists could come and study them. It is assumed that Raffael thought more highly of Leonardo's drawing because he betrayed its influence in his own painting of the "Battle of the Constantines" (Vatican Gallery).

Raffael, however, was influenced less by Michelangelo and Leonardo than he was by Bartolommeo. The friendship between these two artists became so close that the master later became the pupil. Bartolommeo's admiration for Leonardo was passed on to the younger man, who was thus instilled with the sense of the value of the great Florentine's power.

Two of Raffael's altar paintings show distinct evidences of the influence of the Umbrian school. One of these was painted for the Convent of St. Anthony, in Perugia. This picture after many transits finally found its way to London, where it was purchased by Mr. J. Pierpont Morgan for five hundred thousand dollars. The other painting is the so-called "Madonna Assidei," dated 1507, and executed for the family of that name for their church in Perugia. It is now in the London National Gallery. But a fresco which Raffael began in 1505, and never quite finished, for the church of San Severo in Perugia, shows distinct evidences of Bartolommeo's influence.

It represents the worship of the Holy Trinity, but has been injured to such a degree that the upper part of the Holy Father has wholly disappeared. Raffael left the painting behind when he went to Florence. Later, the vacant space below the fresco was filled in by Perugino with a row of holy figures.

The altar piece of the Virgin, under the Baldachin, was worked entirely under the influence of Bartolommeo. Raffael began it in Florence, took it with him to Rome, but never finished it. It was completed by some of his pupils after his death.

But it was not to altar paintings that Raffael was to devote his career. His genius lay as a painter of Madonnas, and to this work he gave up his whole mind. In this he entirely deviated from the Florentine style. The Florentine artists of the fifteenth century had painted Madonnas, and Holy Families in groups; the figures were

treated so coldly that they almost repelled the people who came to worship before them. Raffael revolutionized this by making his picture of the Virgin a woman like the rest of the women in the land, and yet imparting to her a beauty and spiritual atmosphere which filled the beholder with a sense of beauty and a feeling of devotion. His treatment of the Child also imparted a new and appealing quality which related it humanly to the work-a-day worshippers. Raffael felt the soul-life of Christ to such a degree that he made his paintings reflect his own spiritual experiences. He revealed to woman the fresh joy of motherhood.

At first his painting showed a certain shyness of treatment. In the "Madonna of the Grand Duke," the change from the narrowness of the Umbrian School to the more soulful and freer spirit of the Florentine, is decided. The Virgin, though holding the Wonder-Child in her arms, seems barely able to understand it. She dare not raise her eyes, but hugs the child clinging to her for protection, with the tender gentleness and the happy knowledge that it is hers. Even more life-like is the Virgin of the Casa Tempi.

Quite a number of Raffael's Madonnas, of both the Florentine and Roman period of his life, has met with misfortune. They were either lost or hidden in private houses after they had been on exhibition for a short time. We know of their existence through copies only.

In addition to Madonnas, Raffael was busy in Florence painting portraits. If Novelli be correct, then the only extant portrait of the Urbino and Perugia period represents Raffael's master, Pietro Perugino. His portrait of Maddaleno Doni, the wife of the art-loving Florentine merchant, Angelo Doni, shows the influence of Leonardo's wonderful "Mona Lisa," though it is far inferior to that masterpiece. Raffael had not yet attained to the power of revealing a living soul in the face.

Towards the end of his stay in Florence, Raffael completed his first great historical painting, in which he set himself, for a wager, against his companions in art. He had brought the order for it with him from Perugia, where Madonna Atalante Baghoni had decided to have an altar-piece for her own family chapel in memory of her murdered son. This became later the famous "Entombment," now in the Borghese Gallery, and finished in 1507. It is a great picture, yet it fails to give the thrilling impressions of the Madonnas. We feel the thought and labor that went to its mak-

ing. It gapes in two halves, of which the larger left side might well stand by itself as a description of the burial.

It is not positively known whether Raffael went to Rome of his own accord or because his orders in Florence were falling off, or whether, as Vasari states, he was called there by his compatriot, Bramanti, who had just received the order for the rebuilding of St. Peter's. Of course, Raffael was a well-known artist even then, in the cities in which he had worked; but his fame could hardly have reached Rome, nor could he be compared with Michelangelo whom the Pope had honored with large orders. It must, therefore, have been because of high recommendations that the Pope gave Raffael the work for the decoration of the Vatican rooms.

On the second floor of the Vatican Palace, rebuilt by Pope Nicholas V, were three vaulted chambers, into which a fourth and larger one opened. These were the rooms which Raffael was commissioned to paint, and they are now considered the first high-water mark of a new style in historical painting. Raffael began with the middle and smaller room which was intended as a library.

The four paintings on the ceiling represent "the four faculties," so to speak, into which books were then classified; the faculties of Theology, Philosophy, Jurisprudence, and Poetry. Into this work Raffael put his highest skill. During this time he fell in love, and his progress on the paintings was marked by a series of five sonnets written on the drawings he had made for the decorations.

It has never been known who the lady was to whom Raffael wrote his passionate verses. Vasari tells of a mistress, but this is mere idle gossip. Some writers have thought that the portrait of a woman in the Tribuna of the Uffizi in Florence, or the half-length portrait of a woman with a bare breast in the Palazzo Barbarini in Rome, may be the picture of the lady. But the first is now known to be the work of Sebastiano del Piombo, and the second is admitted to be by Giulio Romano, a pupil of Raffael's, who worked on it from a sketch made by his master. It is not likely that Raphael would have shown such bad taste as to permit a pupil to intrude in so private a matter, were the picture the portrait of the lady whom he held so dear.

At this period of his life Raffael's paintings which were always clear mirrors of the artist's soul begin to puzzle us. We search in vain for a type of woman, in his Roman period, which we might believe could satisfy him. A faint trace is perhaps to be

seen in the " Donna Valeta," " The Veiled Lady," in the Pitti Palace in Florence; a Roman beauty, the ennobling features of which occur in the St. Magdalen of the St. Cecilia and in the Madonna of St. Sixtus. If Raffael deemed them worthy to stand as such human ideals it must be believed that they had impressed themselves deeply on his heart. Still, we must not forget how Raffael regarded his work. His remarks are not lengthy, but they are sufficiently explicit, to leave no doubt.

Count Castiglione had written Raffael in praise of his painting of Galatea. In reply Raffael thanks him for his good opinion, and adds: " I must inform your Lordship that in order to paint this lovely creature it was necessary for me to see several models so that we might agree on the most beautiful. But as there is always a difference of opinion when there is a number of beautiful women, I intend to rely on my own idea developed in my own mind." From this we gather that the ideal of beauty in woman was conceived by himself from separate experiences of living womanly beauty. Realizing this it would be useless for us to speculate as to the originals of the portraits.

In 1511 Raffael had finished his " Stanza della Segnatura " with his " School Athens." As a finale to this monumental achievement he placed his own portrait in the outer right-hand corner. He now began on the second so-called " Stanza," which depicted the expulsion of the Syrian general, Heliodor, from the Temple. Pope Julius II desired to celebrate his military and diplomatic successes realized on behalf of the Church, and Raffael's picture of the Syrian general symbolizes the driving out of the French from the Church's State. To prevent any possible misunderstanding of the meaning of the picture the Pope himself is introduced as a spectator, carried to the scene with all the pomp and majesty of a Papal King.

The portrait of the Pope in the Heliodor painting differs entirely from the easel-portrait Raffael made of him later. In the first, Julius is represented in the prime of life; in the second he is the tired shrivelled-up old man, already feeling himself on the brink of the grave. He died as Raffael finished the second picture of this room, " The Mass of Bolsena." This represents the occurrence of a miracle supposed to have taken place in 1264, in which an unbelieving priest is convinced of the truth of the Transsubstantiation.

Pope Julius II died on Feb. 20, 1513, and was succeeded

by Leo X, a Medici, and a high-minded, liberal promoter of the arts. Raffael found great favor with him, and was the recipient of many kindnesses and attentions. Leo made no change in the arrangement for the row of portraits in the Stanza d'Eliodoro, except to place his own portrait in the front. A fourth picture depicts the release of St. Peter from prison. It is here that Raffael succeeded in obtaining certain color effects which no one in Rome had ever before realized. The light effect also is remarkable, especially the heavenly light which breaks from two spots on the delivering angel.

The "Stanza d'Eliodoro" was finished in 1514, and the frescoes for the third room begun in the spring of the same year. These Raffael left almost entirely to his pupils, furnishing only sketches, for them to work from. Even the cartoons he left for the pupils to finish. He was compelled to these means because of the enormous size to which the work had grown, and because the Pope was anxious to have it completed. The paintings were devoted to celebrating the deeds of Leo III and Leo IX, the Pope's predecessors.

In the Borgo of Rome, in which the Vatican was situated, a great fire broke out in 847 which was extinguished by Pope Leo IX waving a cross over it. This is the scene depicted by Raffael with astonishing effect. The dramatic mis-en-scène is splendidly realized. The remaining pictures in the room are: "The Oath of Purgation of Leo III before Charlemagne," "The Coronation of Charlemagne by Leo III," and the naval "Victory of Leo IV over the Saracens at Ostia." On these three pictures Raffael did very little work. In the fourth room, the Sala di Constantino, Raffael took absolutely no part; the finishing touches to it were given by Giulio Romano and Francesco Penni, several years after Raffael's death.

While Raffael was working on the Vatican rooms during the years between 1508 and 1514, he found relaxation from the great strain of this gigantic labor in a number of easel pictures. These consisted of portraits and Madonnas. It was thus he painted the "Madonna della Sedia," the "Madonna of the House of Alba," and, perhaps, also the "Madonna dell' Impannata," which received its name from the linen-covered window in the background. To all the remaining Madonnas and Holy Families of this period, Raffael furnished only the drawings and the compositions. Most of these show the hand of Giulio Romano, who also finished the great "Vision of Ezekiel," in the Pitti Palace.

Of course, so successful an artist as Raffael had become could

not live without finding enemies and men jealous of his reputation. Among these was the Venetian, Sebastiano Luciani, known later as Piombo. This man came to Rome in 1512, and joined Raffael. They worked together at first on such similar lines that many of Piombo's pictures have been ascribed to Raffael. The so-called Tornarina, in the Uffizi in Florence, were for a long time supposed to be by Raffael, and even now the discussion has not entirely ceased as to whether the famous "Violin-Player" (formerly in the Palazzo Sciarro in Rome, and now at A. von Rothschild's in Paris) was painted by Raffael or Sebastiano. Sebastiano's conceit found no peace with Raffael. He joined Michelangelo and became his ardent partisan. He wrote him anything and everything about Raffael that could tend to embitter the loneliness and increase the hatred of the older man. When on July 22, 1518, the "Great Holy Family" of Raffael was placed alongside the "St. Michael Overcoming the Devil," Sebastiano wrote to Michelangelo: "What a pity you were not in Rome to see the two paintings of the Colonel of the Synagogue [meaning Raffael] which have been sent to France. You cannot imagine what they are like, and surely you have never seen anything so utterly different from your ways. I will only say that the figures look as though they had been hung up in smoke, or were made of iron, they shine so light and black." Michelangelo made no reply.

It is a mistake to believe, as it has been believed, that the rivalry between Michelangelo and Raffael took on a heated form at the slightest chance. The two men, indeed, came very little together in personal relationship. What little we do know, of trustworthiness, of their relations, comes from Michelangelo's own statements, and these show that he knew how to appreciate Raffael. When, in 1508, he received the order to paint the Sixtine Chapel, he at first declined and suggested Raffael for the work. On one occasion, when he happened to speak of his young rival, he is reported to have said that Raffael's industry and not his genius was the cause of his success. And in this Michelangelo was right; for it was only by forcing himself to the enormous output of paintings that Raffael reached the incomparable height of his artistic being.

That Raffael was not a happy man is undoubted. He was weighed down by the work he had undertaken and by the responsibility it meant. The agent for the Duke of Terra wrote on Dec. 17, 1519: "Great natures like Raffael's are always melancholy.

Raffael just now is particularly so, because, since Bramante's death, all the burden of the building of St. Peter's had fallen on him." Bramante died on March 11, 1514; but before his death he had already arranged that his protégé, Raffael, should finish St. Peter's, which he had only just begun. He recommended the young man to the Pope, who was quite willing to act on the recommendation. Raffael began on the work, but lacking architectural knowledge, he was supplied with capable assistants. First, the monk Fra Giocondo, and later Antonio da Sangallo and Paruzzi.

Work followed on work. Pope Leo X desiring to diminish the great expense of the building decided to use the stones and marbles of the ancient ruins of the city. These Raffael took in hand to obtain. His work in this connection required him to examine the condition of every piece excavated and to pass upon its fitness for use. He had also to see that no stone was used that had any inscription on it. Further, as the designer of the Cathedral Raffael came to be looked upon as a great architect and orders reached him from Cardinals and members of the nobility, for designs for palaces and villas. He thus furnished the plans for the Palazzo Pandolfini, the Villa Madamo in Florence, and perhaps also for the exquisite Villa Farnesino in Rome.

If we may justly draw, from an artist's accomplishments, any conclusions as to his spiritual condition, then the years between 1512 and 1516 must have been the happiest years Raffael spent in Rome. It was during this period that he painted the first of his smaller paintings, the "Madonna di Foligno," ordered for a papal chamberlain. This picture must be regarded as next below the Sixtine Madonna. "The Madonna with the Fish" belongs to these years, as do the heavenly "St. Cecilia," ordered as an altar piece for the Church of San Giovanni in Monte, and the wonderful Sixtine Madonna, known as the "Donna Velata." In this last painting, Raffael gave his ideal of a human being in the most spiritual and beautiful form ever attained by him. In this marvelous picture of extraordinary humanity Raffael put all that he knew and all that he was capable of. He never surpassed it.

Raffael's finished art showed itself also in the portraits he painted during the latest period of his life. Among these may be named the portrait of Leo X, with the Cardinals de' Rossi and Giulio de' Medici (now in the Pitti Palace), the portrait of a cardinal (in Madrid), the double portraits of Bezzano and Navagero, the Venetian Diplomats (in Rome), and the portrait of Count

Castiglione (in the Louvre). The last two portraits are, from the artist's point of view, the best he ever did. Of portraits of women executed during this Roman period we know of but one, that of the Princess of Aragonia. Several copies of this picture are in existence, the best of which is in the Louvre.

Raffael's influence on the painters of his time was strongest through his so-called tapestries. These form ten scenes in the lives of the apostles, particularly the lives of Peter and Paul. He designed them at the Pope's command, between 1515 and 1516, the year in which he was working on the pictures in the Stanza d'Eliodoro. His pupils drew large cartoons from Raffael's sketches, and these were sent to Brussels as the designs for carpets or hangings to be woven in wool, silk and gold, which when finished, were to be used on festival days to decorate the lower walls of the Sixtine Chapel. They were hung for the first time in 1519 and created a sensation, not only because of the beauty of the compositions, but also because of the richness of the material. The original lustre of these beautiful tapestries is of course now dulled and tarnished; the edges have been partially destroyed owing to the fact that they were carried away from Rome several times and badly treated in transit. They were finally brought back to Rome in 1818 and given a permanent home in the Vatican in the gallery named after them, the "Galleria degli Arazzi." One of these tapestries, "The Blinding of the Magician Elymas," was cut in two at the time of the conquest of Rome in 1527 by the soldiers of Charles V, and a half only now remains. Most of the cartoons came into the possession of Charles I of England from Brussels, and were placed in the London South Kensington Museum.

An important work for the large front court of the Vatican was undertaken by Raffael and finished by his pupils under his instructions and directions. These are the Biblical Scenes, fifty-two in number, decorating the first row of the arcades on the second floor. The physical condition of the building necessitated his making each picture complete in itself. It is thus we have what has been called "Raffael's Bible."

The reverence Raffael had learned to feel for the work of the ancients, during his building of St. Peter's, found exquisite expression in the incomparable decoration of the lower hall of the Villa Farnesina on the Tiber. The owner of this villa, the rich banker Agostino Chigi, of Siena, had long been one of Raffael's most liberal patrons. As early as 1504 he had persuaded the young painter to

do a fresco in one of the rooms, illustrating the old Greek myth of The Triumph of Galatea. As Raffael conceived it the painting became a song of praise of Love. In undertaking the later decorations he made free use of Apuleius's story of Cupid and Psyche, and painted his presentation on the ceiling and tympanum of the hall. He succeeded here in realizing unusual beauty in the attitudes of the figures.

During the last years of his life Raffael became a kind of superintendent of the arts. He was too weak to refuse anybody anything and his vanity, if we may call it so, urged him to personal direction in even the smallest details. Not only did he continue supervising the building of St. Peter's, but he undertook the reconstruction of old Rome from her ruins. For this purpose he took measurements himself of all the ruins for the drawings he made for the purpose of a large painting which was to display the ancient city in all its original splendor.

For a man of Raffael's frail physical frame, if we are to judge from the portrait we have of him as a young man, such enormous labor could have but one result. In March, 1520, he was taken ill with a high fever and died before a fortnight had passed. His illness was a matter of great anxiety to all Rome, which followed its course with almost excited feelings. When he finally drew his last breath on April 6, 1520, a universal wail of sorrow arose in the city. It was believed by everybody that no one being was competent to fill his place. "Nothing is talked of here," wrote the minister from Mantua to his duchess, "but the loss of this man, who at the end of his thirty-third [it should be thirty-seventh] year, has now ended his first life. His second, that of his posthumous fame, will last forever, independent of death or life."

Raffael left a large altar-picture behind, which, according to tradition, was hung over his coffin as it lay on the bier. It is "The Transfiguration of Christ on Mount Tabor," a picture Cardinal Giulio de' Medici had ordered for a church in Narbonne. It is believed that Raffael painted the upper half and that the lower was finished after his death by Giulio Romano and Francesco Penni.

The body of Raffael was placed in the Pantheon, where he himself had had a tomb brought and for which his friend Lorenzetti made a statue of the Madonna. The statue still decorates the chapel. Cardinal Pietro Bembo, another of Raffael's friends, wrote the inscription.

*Città di Castello, Städtische Gaierie

Die Erschaffung des Weibes

1499

The creation of woman La création de la femme

Auf Leinwand, je H. 1,60, B. 0,90

Die heilige Dreieinigkeit

1499

The Holy Trinity La sainte Trinité

*London, Nationalgalerie — Auf Holz, H. 0,17, B. 0,17

Der Traum des Ritters

The dream of the knight — Um 1500 — Le songe du chevalier

*Chantilly, Musée Condé — Auf Holz, H. 0,17, B. 0,12

Die drei Grazien

The three Graces — Um 1500 — Les trois Grâces

*Paris, Louvre — Auf Holz, H. 0,32, B. 0,27

Der heilige Georg im Kampf mit dem Drachen

St. George and the dragon 1500—1502 (?) Saint Georges et le dragon

* Paris, Louvre — Auf Holz, H. 0,31, B. 0,27

Der heilige Michael, den Drachen tötend

St. Michael and the dragon 1500—1502 Saint Michel et le dragon

Petersburg, Eremitage

Auf Leinwand, H. 0,179, B. 0,18

Maria mit dem Kinde
(Madonna Conestabile della Staffa)
1500—1502

The Virgin with Child

La Vierge avec l'Enfant

*Berlin, Kaiser-Friedrich-Museum

Auf Holz, H. 0,34, B. 0,29

Maria mit dem Kinde und Heiligen

(links der heilige Hieronymus, rechts der heilige Franziskus)

Um 1502

The Virgin and Child, St. Jerome and St. Francis La Vierge entre Saint Jérôme et Saint François

*Berlin, Kaiser-Friedrich-Museum

Auf Holz, H. 0,69, B. 0,50

Maria mit dem Kinde und dem kleinen Johannes

(Madonna aus dem Hause Diotalevi)

The Virgin with Child and St. John Um 1502 La Vierge avec l'Enfant et Saint Jean

*Berlin, Kaiser-Friedrich-Museum

Auf Holz, H. 0,52, B. 0,38

Maria mit dem Kinde

The Virgin with Child

(Madonna der Sammlung Solly)

La Vierge avec l'Enfant

Um 1502

*Rom, Galerie Borghese

Auf Holz, H. 0,45, B. 0,30

Bildnis des Pietro Perugino (?)

Portrait of Pietro Perugino (?) Um 1502—1503 Portrait de Pierre le Pérugin (?)

*Brescia, Städtische Galerie — Auf Holz, H. 0,29, B. 0,23

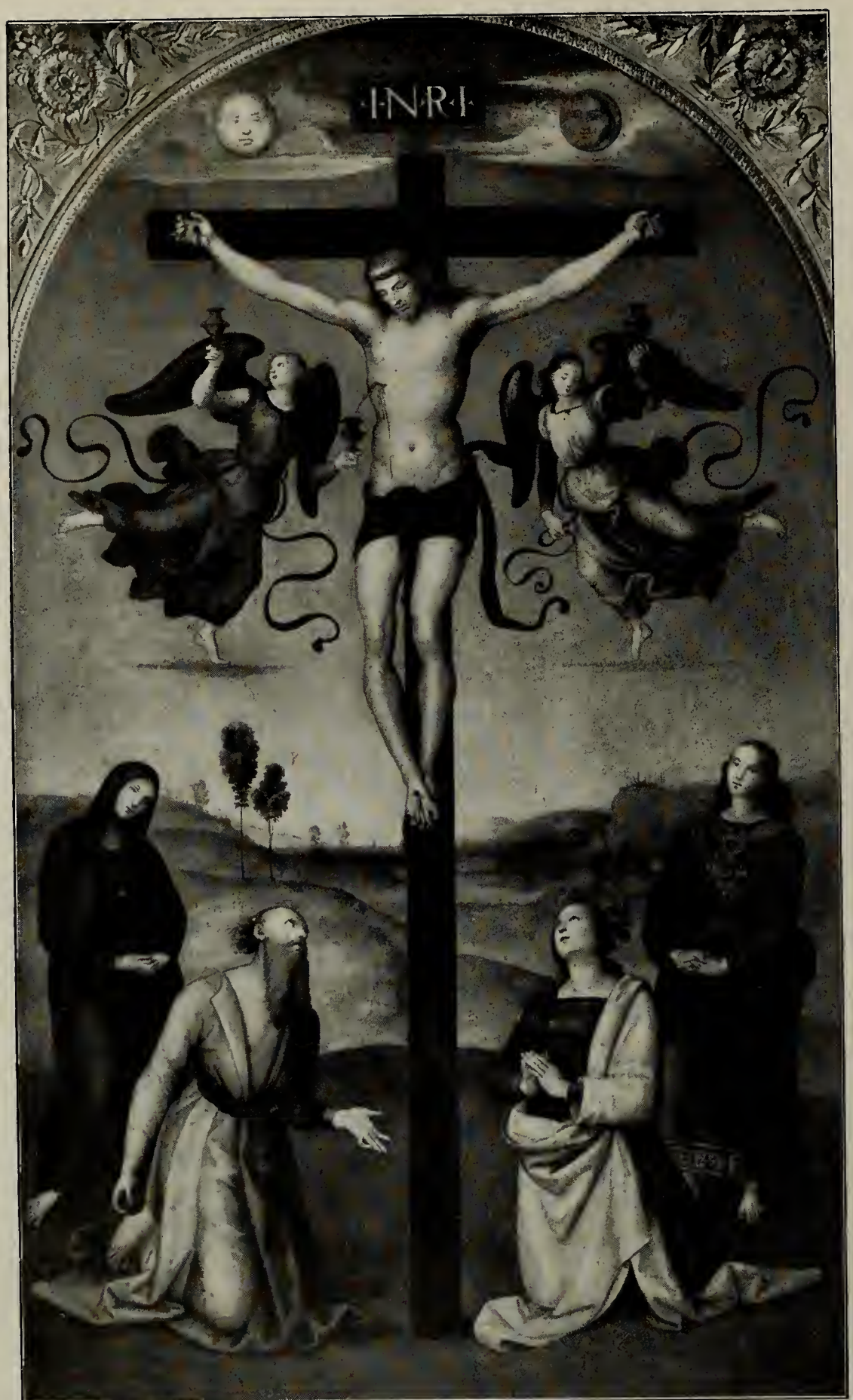
Der segnende Christus

Christ blessing — 1502—1503 — Le Christ bénissant

*Bergamo, Akademie — Auf Holz, H. 0,43, B. 0,34

Der heilige Sebastian

St. Sebastian — 1502—1503 — Saint Sébastien



*London, Sammlung Mond

Auf Holz, H. 2,57, B. 1,64

Christus am Kreuz

Christ on the cross

1502—1503

Le Christ en croix

* Richmond, Sir Frederick Cook

Auf Holz, H. 0,233, B. 0,413

Hieronymus bestraft den Häretiker Sabinianus

Jerome punishing the heretic Sabinianus 1502—1503 Jérôme punissant Sabinien l'hérétique

* Lissabon, Galerie

Auf Holz, H. 0,233, B. 0,413

Cyrillus erweckt drei Verstorbene
1502—1503

Cyrillus resuscitates three deceased

Trois morts ressuscités par Cyrille

*Rom, Vatikan

Auf Leinwand, H. 2,67, B. 1,63

Die Krönung der Maria

The coronation of the Virgin 1503 Le couronnement de la Vierge

a

The annunciation Die Verkündigung L'annonciation

b

The magi adoring Christ Die Anbetung der Könige L'adoration des rois

c

*The presentation in the temple Die Darstellung Christi im Tempel La présentation au temple

a—b—c Teile der Altarstaffel zu dem Bilde S. 13

*Mailand, Brera

Auf Holz, H. 1,69, B. 1,14

Die Vermählung der Jungfrau Maria

(Lo Sposalizio)

The marriage of the Holy Virgin — 1504 — Le mariage de la Vierge

* Florenz, Palazzo Pitti

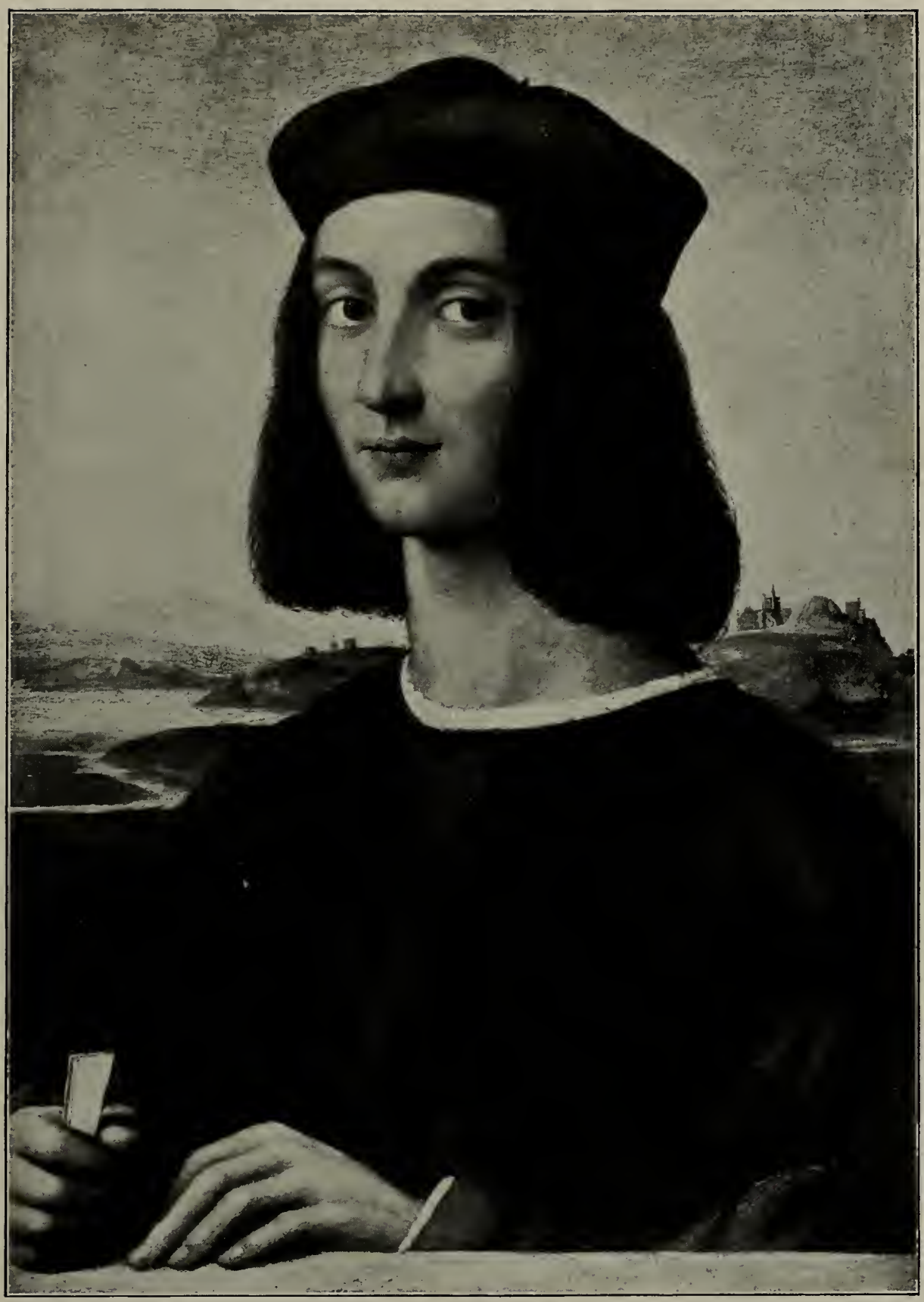
Auf Holz, H. 0,48, B. 0,35

Bildnis des Francesco Maria della Rovere (?)

Um 1503—1504

Portrait of Francesco Maria della Rovere (?)

Portrait de Francesco Maria della Rovere (?)



*Budapest, Museum der bildenden Künste — Auf Holz, H. 0,554, B. 0,39

Bildnis eines jungen Mannes

Portrait of a young man — Um 1503—1504 — Portrait d'un jeune homme

*New York, Pierpont Morgan — Auf Holz

Madonna mit Heiligen

(Madonna der Nonnen von Sant' Antonio)

The Virgin with saints (1503—1505) La Vierge et des saints

*London, Lord Windsor

Auf Holz

Die Kreuztragung Christi

(Mittelteil der Altarstaffel zu dem Bilde auf S. 18)

Um 1515

Christ bearing the cross

Le Christ portant la croix

*Boston, Mrs. Gardner — Auf Holz

Die Beweinung des Leichnams Christi

The lamentation over Christ 1505 Le Christ pleuré par les siens

*London, Dulwich College Gallery

Der heilige Franziskus von Assisi

St. Francis of Assisi Saint François d'Assise

Um 1505

Auf Holz je H. 0,24, B. 0,16

Der heilige Antonius von Padua

St. Anthony of Padua Saint Antoine de Padoue

(Teile der Altarstaffel zu dem Bilde auf S. 18) Um 1505

*Berlin, Kaiser-Friedrich-Museum

Auf Holz, Durchmesser 0,86

Maria mit dem Kinde und dem kleinen Johannes

(Madonna del Duca di Terranuova)

The Virgin with Child and little St. John Um 1505 La Vierge avec l'Enfant et le petit Saint Jean

*Florenz, Palazzo Pitti

Auf Holz, H. 0,86, B. 0,56

Die Madonna del Granduca

The Virgin of the grand-duke

Um 1505

La Vierge du grand-duc

*Philadelphia, A. P. Widener — Auf Holz, H. 0,61, B. 0,43

Die „kleine Madonna Cowper"

The „small Virgin Cowper" — Um 1505 — La „petite Madone Cowper"

*München, Alte Pinakothek

Auf Holz, H. 0,77, B. 0,53

Die Madonna aus dem Hause Tempi

The Virgin from the Casa Tempi — Um 1505 — La Vierge de la Casa Tempi

* Petersburg, Eremitage

Auf Holz, H. 0,285, B. 0,215

Der heilige Georg

St. George 1504—1505 Saint Georges

* London, Nationalgalerie — Auf Holz, H. 2,74, B. 1,52

Maria mit dem Kinde, Johannes dem Täufer (links) und dem heiligen Nikolaus (rechts)

(Madonna Ansidei)

The Virgin and Child, St. John the Baptist and St. Nicholas of Bari — 1504—1506 — La Vierge avec l'Enfant, Saint Jean Baptiste et Saint Nicolas de Bari

*London, Nationalgalerie

Auf Holz, H. 0,71, B. 0,53

Die heilige Katharina von Alexandrien

St. Catherine of Alexandria 1505 (?) Sainte Catherine d'Alexandrie

*Wien, Hofmuseum

Auf Holz, H. 1,13, B. 0,88

Madonna im Grünen

The Virgin in the meadow 1505 La Vierge dans les champs

* Florenz, Uffizien

Auf Holz, H. 1,06, B. 0,75

Die Madonna mit dem Stieglitz

The Virgin with the goldfinch (Madonna del Cardellino) La Vierge au chardonneret

1505—1506

* Petersburg, Eremitage

Auf Leinwand, H. 0,74, B. 0,57

Die Madonna mit dem bartlosen Joseph

The Virgin and Joseph without a beard Um 1506 La Vierge avec Joseph imberbe

*Florenz, Palazzo Pitti

Auf Holz, H. 0,66, B. 0,59

Weibliches Bildnis

Portrait of a woman — Um 1506 — Portrait de femme

*Florenz, Palazzo Pitti

Auf Holz, H. 0,62, B. 0,44

Bildnis des Angelo Doni

Portrait of Angelo Doni

Um 1506

Portrait d'Angelo Doni

*Florenz, Palazzo Pitti

Auf Holz, H. 0,62, B. 0,44

Bildnis der Maddalena Doni

Portrait of Magdalen Doni

Um 1506

Portrait de Madeleine Doni

*Perugia, Kloster San Severo

Fresko

Die Dreifaltigkeit

(Die sechs Heiligen unten von P. Perugino)

The Holy Trinity

1505—1507

La sainte Trinité

*Perugia, Kloster San Severo

Fresko

Die Dreifaltigkeit
(Ausschnitt)
1505—1507

The Holy Trinity
(Detail)

La sainte Trinité
(Détail)

*Paris, Louvre

Auf Holz, H. 1,22, B. 0,80

Maria mit dem Kinde und dem kleinen Johannes

(Die schöne Gärtnerin)

The Virgin with Child and little St. John 1507 La belle Jardinière

* Chantilly, Musee Conde

Auf Holz, H. 0,35, B. 0,29

Die Madonna aus dem Hause Orléans

The Holy Virgin from the house of Orleans Um 1507 La Vierge de la maison d'Orléans

London, Bridgewater-House — Auf Leinwand, Durchmesser 1,02

Die heilige Familie unter der Palme

The Holy Family under the palm-tree — Um 1507 — La Sainte Famille sous le palmier

*Budapest, Museum der bildenden Künste — Auf Holz, H. 0,25, B. 0,20

Madonna Esterhazy

The Holy Virgin Esterhazy — Um 1507 — La Vierge Esterhazy

*Madrid, Prado-Museum — Auf Holz, H. 0,29, B. 0,21

Die heilige Familie mit dem Lamm

The Holy Family and the lamb — 1507 — La Sainte Famille à l'agneau

* München, Alte Pinakothek

Auf Holz, H. 1,32, B. 0,98

Die heilige Familie aus dem Hause Canigiani

The Holy Family from the casa Canigiani Um 1507 La Sainte Famille de la maison Canigiani

*Rom, Galerie Borghese

Auf Holz, H. 1,84, B. 1,76

Die Grablegung Christi

The entombment

1507

La mise au tombeau

*Rom, Vatikan

Auf Holz, jedes H. 0,16, B. 0,24

Glaube — Liebe — Hoffnung

Faith, love, and hope

La foi, la charité, l'espérance

(Teile der Altarstaffel zu dem Bilde auf S. 41)

*London, Bridgewater-House

Auf Leinwand, H. 0,81, B. 0,56

Maria mit dem Kinde
(Bridgewater Madonna)
Um 1507

The Virgin and Child

La Vierge avec l'Enfant

*Berlin, Kaiser-Friedrich-Museum

Auf Holz, H. 0,77, B. 0,56

Maria mit dem Kinde
(Madonna aus dem Hause Colonna)
Um 1507—1508

The Virgin with Child

La Vierge avec l'Enfant

*Panshanger, Lord Cowper H. 0,68, B. 0,46

Die „grosse Madonna Cowper“

The „large Virgin Cowper“ 1508 La „grande Madone Cowper“

*Florenz, Palazzo Pitti

Auf Holz, H. 2,76, B. 2,19

Die Madonna unter dem Baldachin

The Virgin under the baldachin 1508 La Vierge au baldaquin

* Rom, Vatikan

Vgl. S. 59 u. 62

Partie aus der Stanza della Segnatura

Part of the Stanza della Segnatura 1509—1511 Partie de la Stanza della Segnatura

* Rom, Vatikan

Fresko

Decke der Stanza della Segnatura

The ceiling of the Stanza della Segnatura 1509—1511 Plafond de la Stanza della Segnatura

*Rom, Vatikan — Fresko

Die Gerechtigkeit

Justice — Stanza della Segnatura 1509—1511 — La justice

*Rom, Vatikan — Fresko

Die Poesie

Poetry — Stanza della Segnatura 1509—1511 — La poésie

* Rom, Vatikan — Fresko

Die Theologie

Theology — Stanza della Segnatura 1509—1511 — La théologie

* Rom, Vatikan — Fresko

Die Philosophie

Philosophy — Stanza della Segnatura 1509—1511 — La philosophie

Rom, Vatikan — Fresko

Der Sündenfall

Stanza della Segnatura 1509—1511

The fall of man — Le premier péché

*Rom, Vatikan — Fresko

Das Urteil Salomos

Stanza della Segnatura 1509—1511

The judgment of Solomon — Le jugement de Salomon

*Rom, Vatikan — Fresko

Der Sieg Apollos über Marsyas

Stanza della Segnatura 1509—1511

The victory of Apollo over Marsyas — La victoire d'Apollon sur Marsyas

*Rom, Vatikan — Fresko

Die Astronomie

Stanza della Segnatura 1509—1511

Astronomy — L'astronomie

* Rom, Vatikan

Fresko

Der Triumph der Religion (La disputa del sacramento)

The church triumphant — Stanza della Segnatura 1509—1511 — Le triomphe de la religion

*Rom, Vatikan — Stanza della Segnatura

Der Triumph der Religion (La disputa del sacramento)

The church triumphant (Detail) — (Ausschnitt) 1509—1511 — Le triomphe de la religion (Détail)

*Rom, Vatikan

Stanza della Segnatura

Der Triumph der Religion (La disputa del sacramento)

The church triumphant (Detail) (Ausschnitt) 1509—1511 Le triomphe de la religion (Détail

*Rom, Vatikan

Stanza della Segnatura

Der Triumph der Religion (La disputa del sacramento)

The church triumphant (Detail) (Ausschnitt) 1509—1511 Le triomphe de la religion (Détail)

*Rom, Vatikan

Stanza della Segnatura

Der Triumph der Religion (La disputa del sacramento)

The church triumphant (Detail) (Ausschnitt) 1509—1511 Le triomphe de la religion (Détail)

*Rom, Vatikan

Stanza della Segnatura

Der Triumph der Religion (La disputa del sacramento)

The church triumphant (Detail) | (Ausschnitt) 1509—1511 | Le triomphe de la religion (Détail)

* Rom, Vatikan

Fresko

Der Parnass

The mount Parnassus

Stanza della Segnatura 1509—1511

Le Parnasse

*Rom, Vatikan

Stanza della Segnatura

Der Parnass
(Ausschnitt)
1509—1511

The mount Parnassus
(Detail)

Le Parnasse
(Détail)

*Rom, Vatikan

Stanza della Segnatura

Der Parnass
(Ausschnitt)
1509–1511

The mount Parnassus
(Detail)

Le Parnasse
(Détail)

*Rom, Vatikan

Fresko

Die Schule von Athen

The school of Athens

Stanza della Segnatura 1509—1511

L'école d'Athènes

*Rom, Vatikan

Stanza della Segnatura

Die Schule von Athen
(Ausschnitt)
1509—1511

The school of Athens
(Detail)

L'école d'Athènes
(Détail)

* Rom, Vatikan

Stanza della Segnatura

Die Schule von Athen
(Ausschnitt)
1509—1511

The school of Athens
(Detail)

L'école d'Athènes
(Détail)

*Rom, Vatikan

Stanza della Segnatura

Die Schule von Athen
(Ausschnitt)
1509—1511

The school of Athens
(Detail)

L'école d'Athènes
(Détail)

*Rom, Vatikan

Stanza della Segnatura

Die Schule von Athen
(Ausschnitt)
1509—1511

The school of Athens
(Detail)

L'école d'Athènes
(Détail)

*Rom, Vatikan

Stanza della Segnatura

Die Schule von Athen
(Ausschnitt mit Raffaels Selbstbildnis)
1509—1511

The school of Athens
(Detail, with the portrait of the painter himself)

L'école d'Athènes
(Détail, avec le portrait du peintre lui-même)

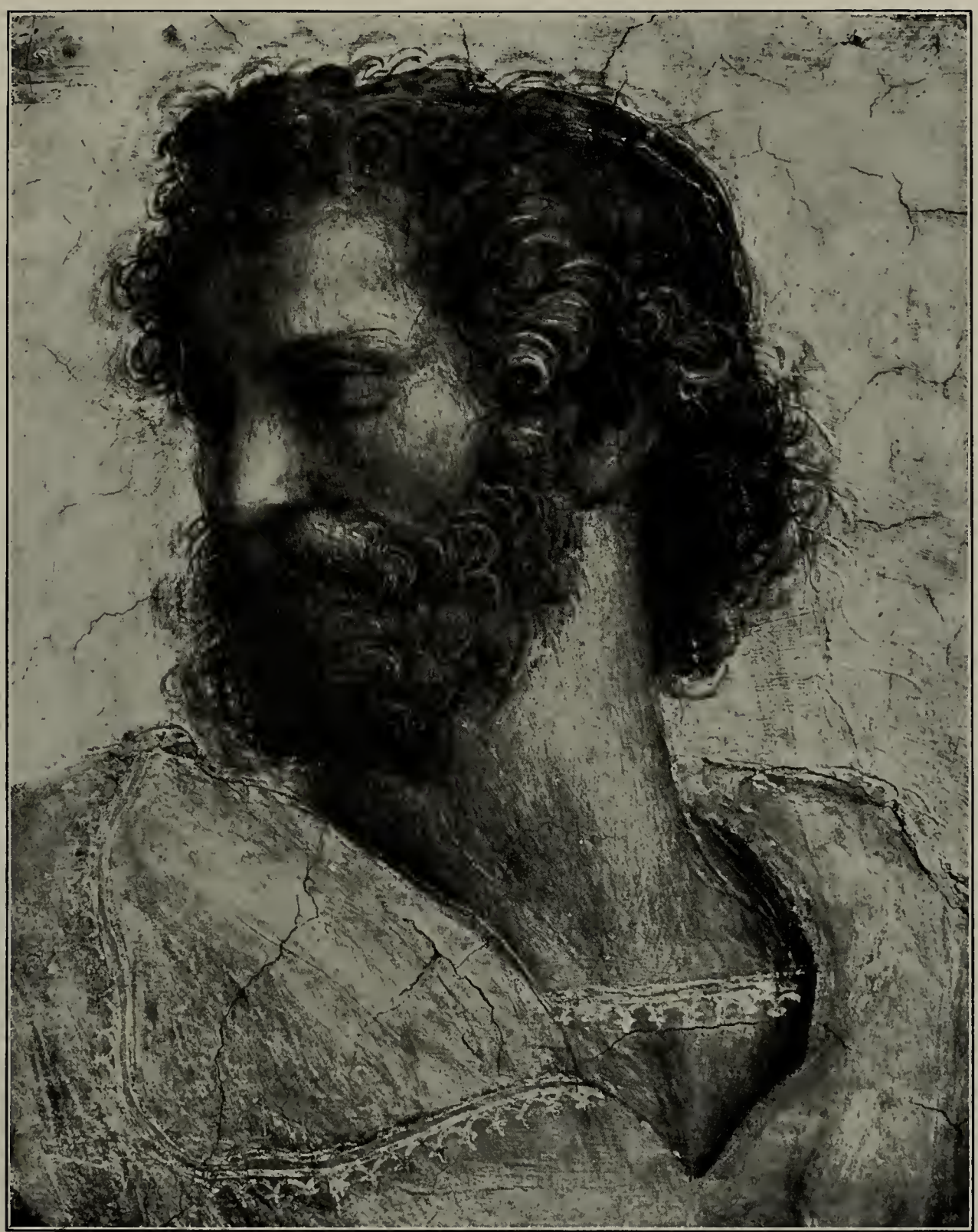
*Rom, Vatikan

Stanza della Segnatura

Die Schule von Athen
(Ausschnitt: Der Kopf des Plato)
1509—1511

The school of Athens
(Detail: The head of Plato)

L'école d'Athènes
(Détail: La tête de Platon)



*Rom, Vatikan

Stanza delia Segnatura

Die Schule von Athen

The school of Athens
(Detail: The head of Aristoteles)

(Ausschnitt: Der Kopf des Aristoteles)
1509—1511

L'école d'Athènes
(Détail: La tête d'Aristote)

Rom, Vatikan

Fresko

Stärke, Wahrheit und Mässigung

Strength, truth, and moderation

Stanza della Segnatura 1509—1511

La force, la vérité et la tempérance

*Rom, Vatikan — Fresko

Kaiser Justinian übergibt dem Trebonianus die Pandekten

Stanza della Segnatura 1509—1511

The Emperor Justinianus surrending the pandects to Trebonianus

L'Empereur Justinien remet les pandectes à Tribonien

*Rom, Vatikan — Fresko

Gregor IX. übergibt die Dekretalen

Stanza della Segnatura 1509—1511

Gregory IX. surrending the decretals

Grégoire IX rendant les décrétales

*Rom, Vatikan — Fresko

Fund und Verbrennung antiker Schriften

Stanza della Segnatura 1509—1511

The finding and the burning of antique scriptures

La trouvaille d'écritures antiques et leur destruction par le feu

*Rom, Vatikan Fresko

Die Lehre von den zwei Schwertern

Stanza della Segnatura 1509—1511

The doctrine of the two swords La doctrine des deux épées

*Rom, Vatikan Fresko

Der Richter Zaleukos

Stanza della Segnatura 1509—1511

The judge Zaleucus Le juge Zaleucus

*Petersburg, Eremitage — Auf Leinwand, Durchmesser 0,95

Maria mit dem Kinde und Johannes

(Madonna aus dem Hause Alba)

The Virgin with Child and little St. John — 1508—1510 — La Vierge avec l'Enfant et Saint Jean

*London, Nationalgalerie — Auf Holz, H. 0,38, B. 0,33

Maria mit dem Kinde und Johannes

(Madonna Aldobrandini)

The Madonna with Child and St. John — La Vierge avec l'Enfant et Saint Jean

Um 1510

*Paris, Louvre

Auf Holz, H. 0,68, B. 0,44

Maria mit dem Kinde und dem kleinen Johannes

(Die Jungfrau mit dem Schleier)

The Virgin with the veil — Um 1510 — La Vierge au voile

*London, Duke of Westminster

Die Madonna mit dem schlafenden Kinde und dem kleinen Johannes

Kopie nach einem verlorenen, um 1510 (?) entstandenen Original

The Virgin with the sleeping Child and St. John

Copy of a disappeared original

La Vierge avec l'Enfant dormant et Saint Jean

Copie d'un tableau disparu

* Madrid, Prado-Museum

Auf Holz, H. 0,78, B. 0,61

Bildnis des Kardinals Alidosi (?)

Um 1510—1511 (?)

Portrait of a Cardinal

Portrait d'un cardinal

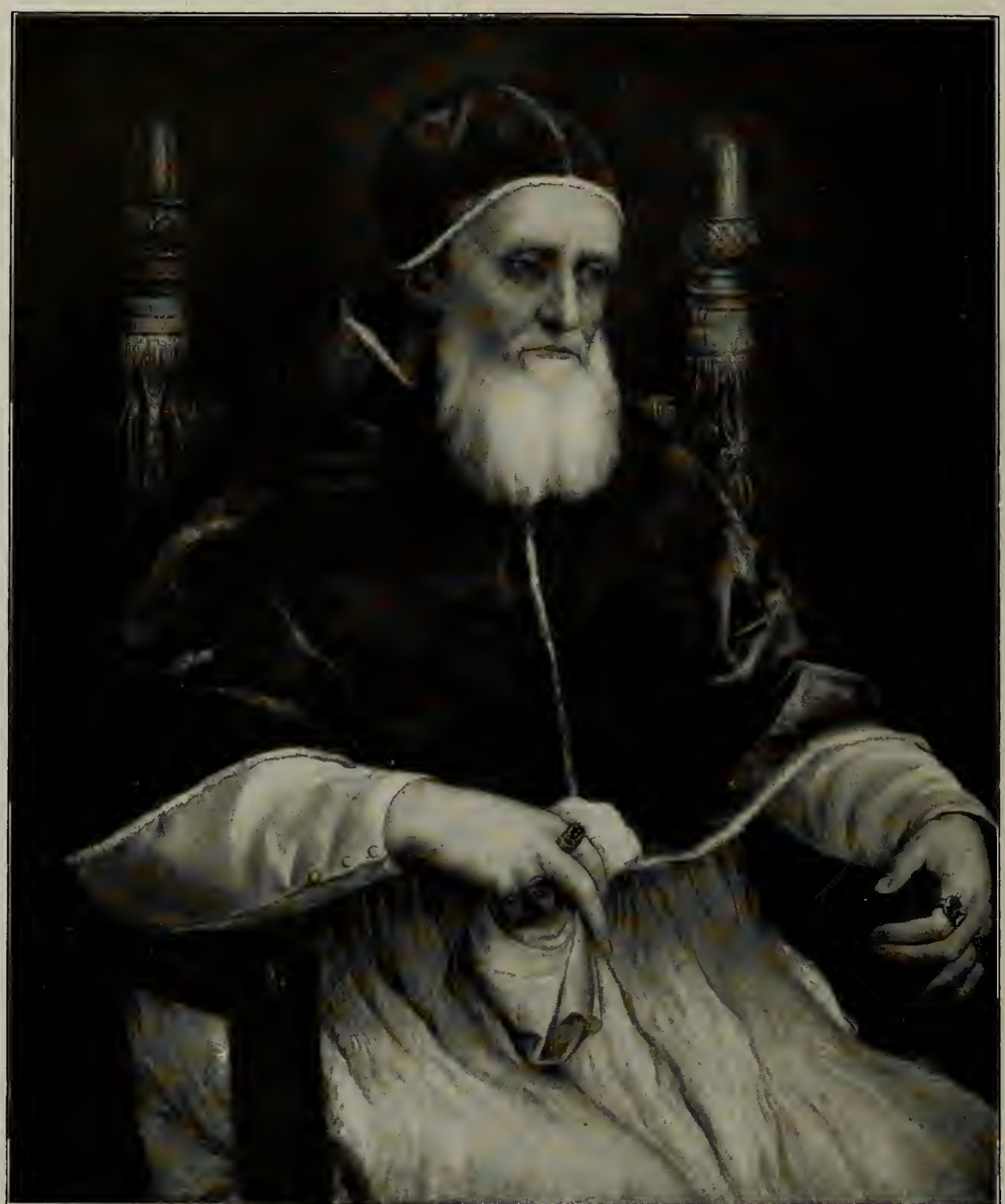
*Florenz, Uffizien

Auf Holz, H. 1,08, B. 0,81

Papst Julius II.
1511—1512

The Pope Julius II.

Le Pape Jules II



*Florenz, Palazzo Pitti

Auf Holz, H. 0,99, B. 0,82

Papst Julius II.
1511—1512

The Pope Julius II.

Le Pape Jules II

*Rom, Vatikan

Fresko

Decke der Stanza d'Eliodoro

The ceiling of the Stanza d'Eliodoro 1511—1514 Plafond de la Stanza d'Eliodoro

*Rom, Vatikan

Fresko

Die Vertreibung des Heliodor aus dem Tempel

The expulsion of Heliodorus from the temple Stanza d'Eliodoro 1511—1514 Héliodore chassé du temple

*Rom, Vatikan

Stanza d'Eliodoro

Die Vertreibung des Heliodor aus dem Tempel

The expulsion of Heliodorus from the temple (Detail: The Pope Julius II.)

(Ausschnitt: Papst Julius II.)

1511—1514

Héliodore chassé du temple (Détail: Le Pape Jules II)

*Rom, Vatikan

Stanza d'Eliodoro

Die Vertreibung des Heliodor aus dem Tempel

The expulsion of Heliodorus from the temple (Detail)

(Ausschnitt)

1511—1514

Héliodore chassé du temple (Détail)

*Rom, Vatikan

Fresko

Die Messe von Bolsena

Stanza d'Eliodoro 1511—1514

The mass of Bolsena

La messe de Bolsène

*Rom, Vatikan

Stanza d'Eliodoro

Die Messe von Bolsena
(Ausschnitt: Papst Julius II.)
1511—1514

The mass of Bolsena
(Detail: The Pope Julius II.)

La messe de Bolsène
(Détail: Le Pape Jules II)

* Rom, Vatikan

Stanza d'Eliodoro

Die Messe von Bolsena
(Ausschnitt aus der Gruppe der Schweizer)
1511—1514

The mass of Bolsena
(Detail of the group of the Swiss)

La messe de Bolsène
(Détail du groupe des Suisses)

*Rom, Vatikan

Stanza d'Eliodoro

Die Messe von Bolsena
(Ausschnitt)
1511—1514

The mass of Bolsena
(Detail)

La messe de Bolsène
(Détail)

*Rom, Vatikan

Fresko

Die Befreiung Petri aus dem Gefängnis

The discharge of St. Peter from prison Stanza d'Eliodoro 1511—1514 La délivrance de Saint Pierre

*Rom, Vatikan — Stanza d'Eliodoro

Die Befreiung Petri aus dem Gefängnis

The discharge of St. Peter from prison (Detail) — (Ausschnitt) 1511—1514 — La délivrance de Saint Pierre (Détail)

*Rom, Vatikan — Stanza d'Eliodoro

Die Befreiung Petri aus dem Gefängnis (Ausschnitt) 1511—1514

The discharge of St. Peter from prison (Detail)

La délivrance de Saint Pierre (Détail)

*Rom, Vatikan

Stanza d'Ellodoro

Die Befreiung Petri aus dem Gefängnis
(Ausschnitt)
1511—1514

The discharge of St. Peter from prison
(Detail)

La délivrance de Saint Pierre
(Détail)

*Rom, Vatikan

Fresko

Die Begegnung Leos I. mit Attila

The meeting of Leo I. and Attila

Stanza d'Eliodoro 1511—1514

La rencontre de Léon I et d'Attila

*Rom, Vatikan

Stanza d'Eliodoro

Die Begegnung Leos I. mit Attila
(Ausschnitt: Der Papst mit den Zügen Leos X.)
1511—1514

The meeting of Leo I. and Attila
(Detail: The Pope has the features of Leo X.)

La rencontre de Léon I et d'Attila
(Détail: Le Pape représenté par Léon X)

*Rom, Vatikan — Fresko

Szene aus der Apokalypse
Stanza d'Eliodoro 1512—1514
Scene of the Apocalypsis — Scène de l'Apocalypse

*Rom, Vatikan — Fresko

Szene aus der Apokalypse
Stanza d'Eliodoro 1512—1514
Scene of the Apocalypsis — Scène de l'Apocalypse

*Rom, Vatikan — Fresko

Papst Sylvester bändigt einen Drachen
Stanza d'Eliodoro 1512—1514
Pope Sylvester subdueing a dragon — Le pape Sylvestre domptant un dragon

*Rom, Vatikan — Fresko

Die Schenkung Konstantins an Papst Sylvester
Stanza d'Eliodoro 1512—1514
Pope Sylvester receiving the presents of Constantinus — Le pape Sylvestre recevant les présents de Constantin

*Rom, Vatikan

Auf Leinwand, H. 3,20, B. 1,94

Die Madonna von Foligno

The Virgin of Foligno

1511—1512

La Vierge de Foligno

*Rom, Akademie San Luca — Fresko

Knabenfigur

A boy — Um 1512 — Enfant

Rom, Sant' Agostino — Fresko

Der Prophet Jesajas

The prophet Jesaiah — Um 1512 — Le prophète Isaïe

*London, Nationalgalerie

Auf Leinwand, H. 0,765, B. 0,405

The Virgin with Child

Maria mit dem Kinde

(Madonna Mackintosh)
Um 1513—1514

La Vierge et l'Enfant

*Madrid, Prado-Museum

Auf Leinwand, H. 2,12, B. 1,58

Die Madonna mit dem Fisch

The Holy Virgin with the fish — Um 1513 — La Vierge au poisson

*London, Nationalgalerie (Mr. J. C. Robinson) Auf Holz, Durchmesser 0,65

Die Madonna mit den Kandelabern

The Virgin with the chandeliers Um 1514 La Vierge aux candélabres

*Florenz, Palazzo Pitti

Auf Holz, H. 1,55, B. 1,23

Die Madonna dell' Impannata

The Virgin „dell' Impannata“ Um 1514 La Vierge „dell' Impannata“

*Rom, Sta. Maria della Pace (Cappella Chigi) Fresko

Die vier Sibyllen

The four Sibyls 1514 Les quatre Sibylles

*Rom, Sta. Maria della Pace (Cappella Chigi) Fresko

Die vier Sibyllen (Ausschnitt)

(Die Sibylle von Cumä und die persische Sibylle)

The Sibyl of Cumæ and the Persian Sibyl Les Sibylles de Cumes et de Perse

*Rom, Sta. Maria della Pace (Cappella Chigi) Fresko

Die vier Sybillen (Ausschnitt)

(Die phrygische Sibylle und die Sibylle von Tibur)

The Phrygian Sibyl and the Sibyl of Tibur La Sibylle phrygienne et la Sibylle de Perse

*Florenz, Palazzo Pitti

Auf Holz, H. 0,98, B. 0,63

Bildnis des Tommaso Inghirami

Portrait of Tommaso Inghirami — Um 1514 — Portrait de Tommaso Inghirami

*Boston, Mrs. Gardner

Bildnis des Tommaso Inghirami

Portrait of Tommaso Inghirami Um 1514 Portrait de Tommaso Inghirami

*Rom, Villa Farnesina

Fresko

Der Triumph der Galatea

The triumph of Galatea

1514

Le triomphe de Galatée

*Bologna, Pinakothek

Auf Leinwnd, H. 2,2a0, B. 1,36

Die heilige Cäcilie

Um 1514—1515

St. Cecilia

Sainte Cécile

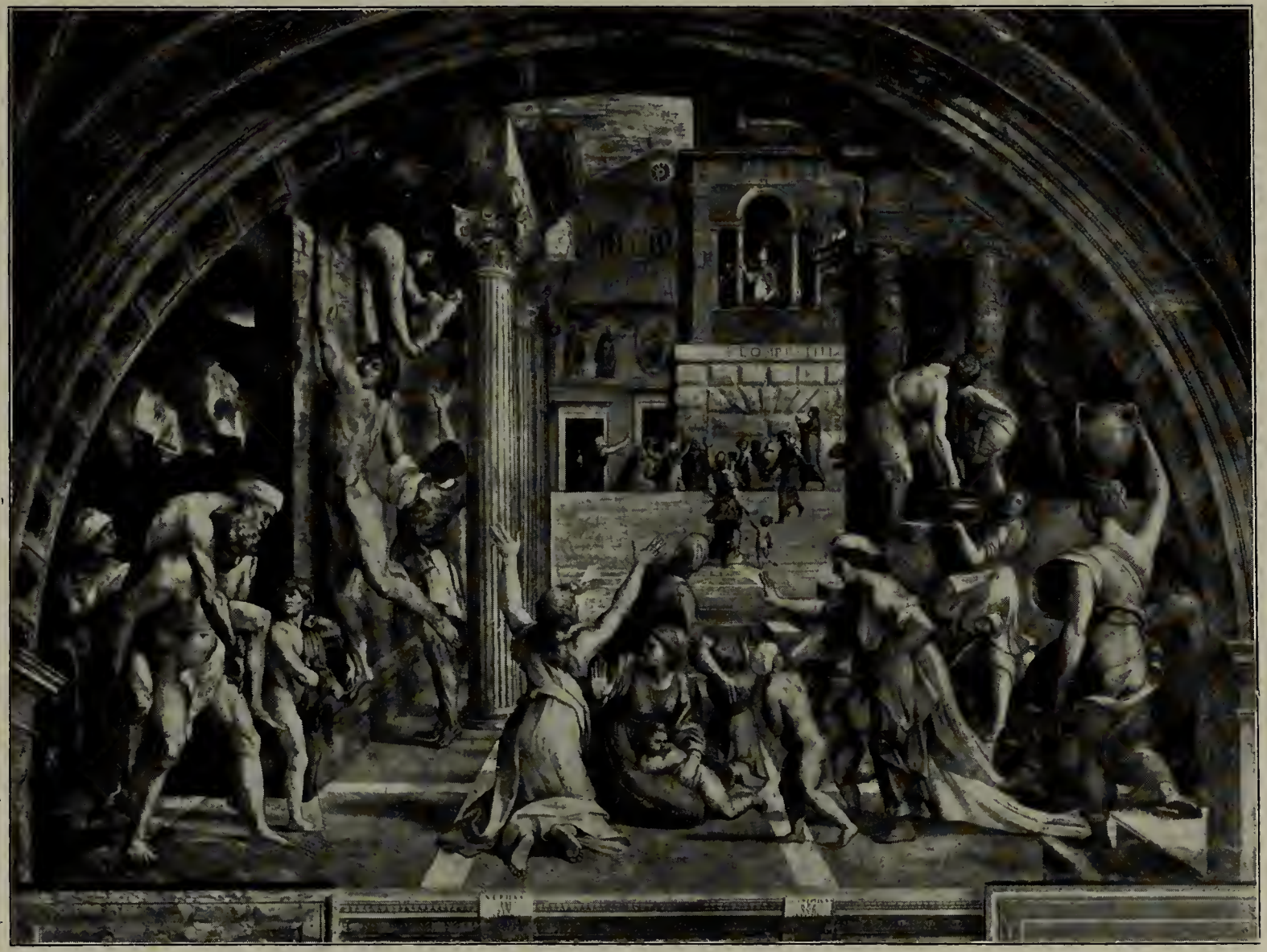
Fresko

*Rom, Vatikan

Die Seeschlacht bei Ostia
Stanza dell' Incendio 1514—1517

The battle of Ostia

La bataille d'Ostie



*Rom, Vatikan

Fresko

Der Brand des Borgo

The fire in the Borgo

Stanza dell' Incendio 1514—1517

L'incendie du Borgo

*Rom, Vatikan

Stanza dell' Incendio

Der Brand des Borgo
(Ausschnitt)

The fire in the Borgo
(Detail)

L'incendie du Borgo
(Détail)

*Roni, Vatikan

Stanza dell' Incendio

Der Brand des Borgo
(Ausschnitt)
1514—1517

The fire in the Borgo
(Detail)

L'incendie du Borgo
(Détail)

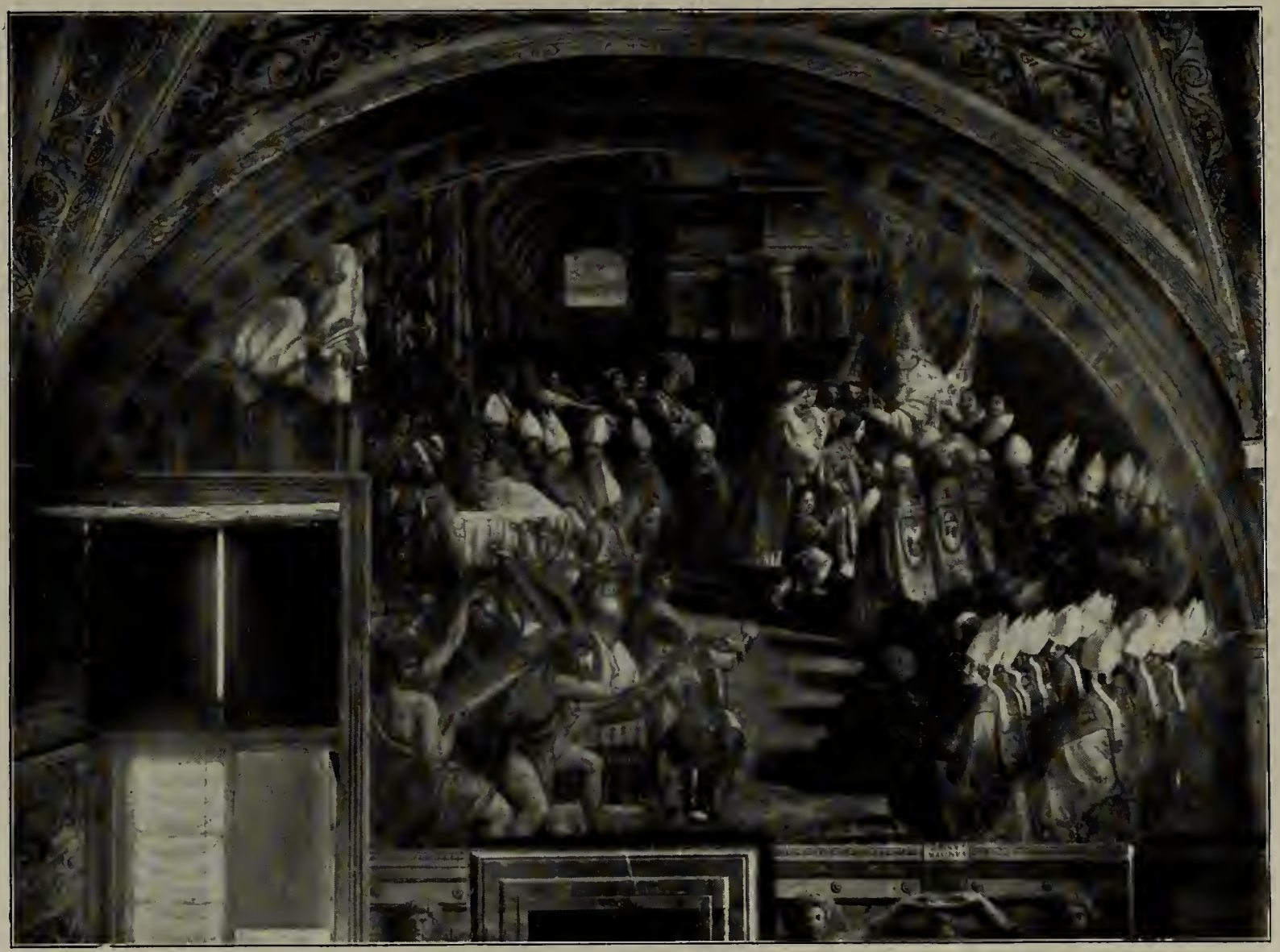
*Rom, Vatikan

Stanza dell' Incendio

Der Brand des Borgo
(Ausschnitt)
1514—1517

The fire in the Borgo
(Detail)

L'incendie du Borgo
(Détail)



*Rom, Vatikan

Fresko

Die Krönung Karls des Grossen

The coronation of Charlemagne

Stanza dell' Incendio 1514—1517

Le couronnement de Charlemagne

*Rom, Vatikan

Fresko

Der Reinigungseid Leos III.

Stanza dell' Incendio 1514—1517

The oath of purgation of Leo III.

La justification de Léon III

* München, Alte Pinakothek

Auf Holz, H. 0,61, B. 0,45

Bildnis des Bindo Altoviti

Portrait of Bindo Altoviti

Um 1515

Portrait de Bindo Altoviti

*Berlin, Sammlung Huldschinsky

Auf Leinwand, H. 0,88, B. 0,66

Bildnis des Giuliano de' Medici, Herzogs von Nemours

Um 1515

Portrait of Giuliano de' Medici, Duke of Nemours Portrait de Giuliano de' Medici, duc de Nemours

*Paris, Louvre

Auf Leinwand, H. 0,82, B. 0,67

Bildnis des Grafen Balthasar Castiglione

Portrait of the Count Balthasar Castiglione 1515—1516 Portrait du comte Balthazar Castiglione

*Florenz, Palazzo Pitti

Auf Leinwand, H. 0,80, B. 0,60

Die Dame mit dem Schleier

The lady with the veil

(La donna velata)

La dame au voile

Um 1516

*Rom, Galerie Barberini

Auf Holz, H. 0,85, B. 0,60

Die sogenannte Fornarina

Um 1516

The Fornarina

La Fornarina

*Krakau, Galerie Czartoryski

H. 0,72, B. 0,56

Bildnis eines Unbekannten

Portrait of an unknown man — Um 1516 — Portrait d'un inconnu

*Florenz, Palazzo Pitti

Auf Holz, Durchmesser 0,71

Die Madonna della Sedia

The Virgin on the chair

Um 1516 (?)

La Vierge à la chaise

* München, Alte Pinakothek

Auf Holz, H. 0,68, B. 0,55

Die Madonna della Tenda

The Virgin „della Tenda"

Um 1516

La Vierge „della Tenda"

*Dresden, Kgl. Gemäldegalerie

Auf Leinwand, H. 2,65, B. 1,96

Die Sixtinische Madonna

The Virgin of St. Sixtus

Um 1516

La Vierge de Saint Sixte

Kopf des heiligen Sixtus
Head of St. Sixtus Tête de Saint Sixte

Kopf der heiligen Barbara
Head of St. Barbara Tête de Sainte Barbe

Engelgruppe
The group of angels Groupe d'anges

* Dresden, Kgl. Gemäldegalerie

Die Sixtinische Madonna
The Virgin of St. Sixtus (Ausschnitte) La Vierge de Saint Sixte
(Details) Um 1516 (Détails)

* Dresden, Kgl. Gemäldegalerie

Die Sixtinische Madonna

The Virgin of St. Sixtus
(Detail)

(Ausschnitt)
Um 1516

La Vierge de Saint Sixte
(Détail)

*London, Victoria- und Albert-Museum

Karton in Leimfarben-Malerei

Die Uebergabe der Schlüssel an Petrus

The delivering of the keys to St. Peter 1515—1516 La remise des clefs à Saint Pierre

*Rom, Vatikan

Wandteppich

Die Uebergabe der Schlüssel an Petrus

The delivering of the keys to St. Peter 1517—1519 La remise des clefs à Saint Pierre

*London, Victoria- und Albert-Museum

Karton in Leimfarben-Malerei

Die Heilung des Lahmen

The healing of the lame

1515—1516

La guérison du boiteux

* Rom, Vatikan

Wandteppich

Die Heilung des Lahmen

The healing of the lame

1517—1519

La guérison du boiteux

*London, Victoria- und Albert-Museum

Karton in Leimfarben-Malerei

Der Tod des Ananias

1515—1516

The death of Ananias

La mort d'Ananias

*Rom, Vatikan

Wandteppich

Der Tod des Ananias

The death of Ananias

1517—1519

La mort d'Ananias

*London, Victoria- und Albert-Museum

Karton in Leimfarben-Malerei

Der wunderbare Fischzug

The miraculous draught of fishes

1515—1516

La pêche miraculeuse

*Rom, Vatikan

Wandteppich

Der wunderbare Fischzug

The miraculous draught of fishes

1517—1519

La pêche miraculeuse

*Rom, Vatikan

Wandteppich

Die Bekehrung des Paulus

The conversion of St. Paul 1517—1519 La conversion de Saint Paul

*London, Victoria- und Albert-Museum

Karton in Leimfarben-Malerei

Die Blendung des Zauberers Elymas

Elymas struck with blindness

1515—1516

Elymas frappé de cécité

*London, Victoria- und Albert-Museum

Karton in Leimfarben-Malerei

Das Opfer in Lystra (Paulus und Barnabas)

1515—1516

The sacrifice at Lystra

Le sacrifice de Lystra

*Rom, Vatikan

Wandteppich

Das Opfer in Lystra (Paulus und Barnabas)

The sacrifice at Lystra 1517—1519 Le sacrifice de Lystra

*London, Victoria- und Albert-Museum

Karton in Leimfarben-Malerei

Die Predigt des Paulus in Athen

The sermon of St. Paul at Athens

1515—1516

La prédication de Saint Paul à Athènes

*Rom, Vatikan

Wandteppich

Die Predigt des Paulus in Athen

The sermon of St. Paul at Athens — 1517—1519 — La prédication de Saint Paul à Athènes

*Rom, Vatikan Wandteppich

Die Steinigung des Stephanus
The lapidation of St. Stephan 1517—1519 Le martyre de Saint Etienne

*Rom, Vatikan Wandteppich

Paulus im Gefängnis zu Philippi
St. Paul prisoner 1517—1519 Saint Paul en prison

*Rom, Galerie Doria

Auf Leinwand, H. 0,76, B. 1,07

Doppelbildnis der Dichter Navagero (links) und Beazzano (rechts)

Portrait of Navagero and Beazzano 1516 Portrait de Navagero et Beazzano

*Rom, Sta. Maria del Popolo — Mosaik

Die Kuppel der Cappella Chigi

(Gottvater umgeben von den Sternbildern. Nach Entwürfen Raffaels)

The cupola of the Chigi chapel — 1516 — La coupole de la chapelle Chigi

*Rom, Sta. Maria del Popolo

Marmor

Jonas

Von Lorenzo di Lodovico, genannt Lorenzetti

Um 1516

Jonas
Sculpture by Lorenzetti

Jonas
Sculpture de Lorenzetti

*Madrid, Prado-Museum

Auf Leinwand, H. 3,06, B. 2,30

Die Kreuztragung

Christ bearing the cross

(Lo Spasimo di Sicilia)

Le portement de la croi

1517

*Florenz, Palazzo Pitti

Auf Holz, H. 0,40, B. 0,30

Die Vision des Hesekiel

The vision of Ezechiel — Gegen 1518 (?) — La vision d'Ezéchiel

* Florenz, Palazzo Pitti

Auf Holz, H. 1,55, B. 1,19

Papst Leo X. und die Kardinäle Ludovico de' Rossi (rechts) und Giulio de' Medici (links)

The pope Leo X. and the cardinals Ludovico de' Rossi and Giulio de' Medici

1517—1519

Le pape Léon X et les cardinaux Ludovico de' Rossi et Giulio de' Medici

*Paris, Louvre

Auf Leinwand, H. 1,20, B. 0,95

Bildnis der Johanna von Aragonien

Portrait of Jane of Aragon 1518 Portrait de Jeanne d'Aragon

*Rom, Villa Farnesina Fresko

Venus zeigt Amor das Volk
Vollendet 1518
Venus showing the people to Cupid Vénus montre le peuple à l'Amour

Rom, Villa Farnesina Fresko

Amor zeigt Psyche den Grazien
Vollendet 1518
Cupid showing Psyche to the Graces L'Amour montrant Psyché aux Grâces

Rom, Villa Farnesina Fresko

Venus, Ceres und Juno
Vollendet 1518
Venus, Ceres, and Juno Vénus, Cérès et Junon

Rom, Villa Farnesina Fresko

Venus steigt zum Olymp empor
Vollendet 1518
Venus rising to the Olympus Vénus montant vers l'Olympe

Rom, Villa Farnesina Fresko

Venus, die Hilfe Jupiters anflehend
Vollendet 1518
Venus imploring Jupiter Vénus implorant Jupiter

Rom, Villa Farnesina Fresko

Merkur, vom Olymp herabschwebend
Vollendet 1518
Mercury descending from the Olympus Mercure descendant de l'Olympe

Rom, Villa Farnesina Fresko

Psyche, zum Palast der Venus emporgetragen

Vollendet 1518

Psyche rising to the palace of Venus Psyché montant au palais de Vénus

Rom, Villa Farnesina Fresko

Psyche bringt Venus die Büchse der Proserpina

Psyche presenting to Venus the box of Proserpine Vollendet 1518 Psyché présente à Vénus le flacon de Proserpine

Rom, Villa Farnesina Fresko

Jupiter küsst Amor
Vollendet 1518
Jupiter kissing Cupid Jupiter baisant l'Amour

Rom, Villa Farnesina Fresko

Merkur schwebt mit Psyche zum Olymp empor
Mercury and Psyche rising to the Olympus Vollendet 1518 Mercure et Psyché montant vers l'Olympe

History of Cupid and Psyche Geschichte Amors und der Psyche Histoire de l'Amour et de Psyché

Rom, Villa Farnesina

Plafond: Fresko

Psyche wird in den Kreis der Götter aufgenommen

Psyche received into the Olympus Vollendet 1518 Psyché amenée dans l'Olympe

History of Cupid and Psyche — Geschichte Amors und der Psyche — Histoire de l'Amour et de Psyché

Rom, Villa Farnesina

Plafond: Fresko

Die Vermählung Amors und Psyche

The nuptials of Cupid and Psyche

Vollendet 1518

Les noces de l'Amour et de Psyché

*Paris, Louvre

Auf Leinwand, H. 2,07, B. 1,40

Die „grosse heilige Familie“
(Die heilige Familie Franz' I.)

The „large Holy Family“ Um 1518 La „grande Sainte Famille“

* Paris, Louvre — Auf Leinwand, H. 2,68, B. 1,60

Der heilige Michael, den Teufel niederwerfend

St. Michael throwing the devil — 1518 — Saint Michel terrassant le démon

* Paris, Louvre

Auf Leinwand, H. 1,38, B. 1,22

Die heilige Margareta

St. Margaret | Um 1518 | Sainte Marguerite

* Madrid, Prado-Museum

Auf Holz, H. 1,44, B. 1,15

Die heilige Familie

(genannt „Die Perle")

Um 1518

The Holy Family, called „The Pearl"

La Sainte Famille, dite „La Perle"

Vatikan — vollendet 1519 — Fresken

The ladder of Jacob — Die Jakobsleiter — L'échelle de Jacob

Jacob and Rachel — Jakob und Rahel — Jacob et Rachel

Vatikan — vollendet 1519 — Fresken

Jakob wirbt um Rahel

Jacob seeking Rachel in marriage Jacob demandant la main de Rachel

The flight of Jacob Jakobs Flucht La fuite de Jacob

Vatikan — vollendet 1519 — Fresken

The dream of Joseph — Josephs Traum — Le songe de Joseph

Joseph von seinen Brüdern verkauft

Joseph sold by his brothers — Joseph vendu par ses frères

Vatikan — vollendet 1519 — Fresken

Joseph und die Frau des Potiphar

Joseph and the wife of Potiphar Joseph et la femme de Putiphar

The dream of Pharaoh Pharaos Traum Le songe de Pharaon

Vatikan — vollendet 1519 — Fresken

The salvation of Moses Die Rettung des Moses Moïse sauvé des eaux

The burning bush Der feurige Busch Le buisson ardent

Vatikan — vollendet 1519 — Fresken

Der Durchgang durch das Rote Meer

The passage through the Red Sea — Le passage de la Mer Rouge

Moses schlägt Wasser aus dem Felsen

Moses striking water from the rock — Moïse faisant jaillir l'eau du rocher

Vatikan — vollendet 1519 — Fresken

Moses empfängt die Gesetzestafeln

Moses receiving the tables of laws Moïse recevant les tables de la loi

The golden calf Das goldene Kalb Le veau d'or

Vatikan — vollendet 1519 — Fresken

The column of fume Die Rauchsäule La colonne de fumée

Moses bringt die Gesetzestafeln

Moses bringing the tables of laws Moïse rapportant les tables de la loi

Vatikan — vollendet 1519 — Fresken

Der Durchgang durch den Jordan

The passage through the Jordan Le passage du Jourdain

The fall of Jericho Der Fall Jerichos La chute de Jéricho

Vatikan — vollendet 1519 — Fresken

Joshua staying the sun Josua heisst die Sonne stillstehen Josué arrêtant le soleil

The sharing of the land Die Teilung des Landes Le partage du pays

Vatikan — vollendet 1519 — Fresken

Saul anointed by Samuel Saul von Samuel gesalbt Saul sacré par Samuel

David and Goliath David und Goliath David et Goliath

Vatikan — vollendet 1519 — Fresken

The triumph of David — Der Triumph Davids — Le triomphe de David

David and Bathshebah — David und Bathseba — David et Bethsabée

Vatikan — vollendet 1519 — Fresken

The consecration of Solomon Die Weihe Salomos Le sacre de Salomon

The judgment of Solomon Das Urteil Salomos Le jugement de Salomon

Vatikan — vollendet 1519 — Fresken

The queen of Shebah Die Königin von Saba La reine de Saba

The building of the temple Der Tempelbau La construction du temple

Vatikan — vollendet 1519 — Fresken

The adoration of the shepherds Die Anbetung der Hirten L'adoration des bergers

The adoration of the magi Die Anbetung der Könige L'adoration de rois

Vatikan — vollendet 1519 — Fresken

The baptism of Christ Die Taufe Christi Le baptême du Christ

The Last Supper Das Abendmahl La sainte Cène

Rom, Vatikan

Stukkatur und Fresko

Probe der Pilasterdekoration in den Loggien

Example of the column-ornaments in the loggias of the Vatican

Exemple des ornements des colonnes dans les loges du Vatican

*Rom, Vatikan

Auf Holz, H. 4,05, B. 2,78

Die Verklärung Christi

The transfiguration

1517 (?)—1520

La transfiguration

*Rom, Vatikan

Die Verklärung Christi

The transfiguration (Detail) | (Ausschnitt) 1517 (?)—1520 | La transfiguration (Détail)

*Rom, Vatikan

Fresko

Die Schlacht Konstantins gegen Maxentius

The battle of Constantine against Maxentius — Sala di Costantino 1520—1524 — La bataille de Constantin contre Maxence

ANHANG

ZWEIFELHAFTE UND RAFFAEL MIT UNRECHT ZUGESCHRIEBENE GEMÄLDE

APPENDIX

DOUBTFUL AND FALSE PICTURES

SUPPLÉMENT

ŒUVRES DOUTEUSES OU ATTRIBUÉES A TORT A RAPHAËL

*Città di Castello, Städtische Galerie

Der heilige Nikolaus von Tolentino
(Kopie des zugrunde gegangenen Originals)

St. Nicholas from Tolentino
(Copy of the destroyed original)

1501

Saint Nicolas de Tolentino
(Copie de l'original détruit)

*Perugia, Pinakothek

Auf Holz, H. 0,53, B. 0,41

Maria mit dem Kinde

Um 1502

The Virgin and Child

La Vierge avec l'Enfant

*Lucca, Graf Spada — Auf Holz, H. 0,285, B. 0,227

Florenz, Dr. Adolf Gottschewski — Auf Leinwand, H. 0,305, B. 0,233

Die Madonna mit der Nelke

The Virgin with the pink — Um 1506 — La Vierge à l'œillet

Copies of the lost original — Kopien des verschollenen Originals — Copies de l'original perdu

Die Madonna mit der Nelke

The Virgin with the pink — Um 1506 — La Vierge à l'œillet

*Neapel, Museo Nazionale

Auf Holz, H. 1,39, B. 0,91

Bildnis des Kardinals Alessandro Farnese

Um 1512

Portrait of the cardinal Alessandro Farnese

Portrait du cardinal Alessandro Farnese

* Florenz, Palazzo Pitti

Auf Leinwand, H. 0,86, B. 0,66

Bildnis des Kardinals Bibbiena

Portrait of the cardinal Bibbiena — Um 1516 — Portrait du cardinal Bibbiena

*Wien, Hofmuseum — Auf Kupfer, H. 0,145, B. 0,105

Bildnis des Herzogs Guidobaldo von Urbino

Portrait of the Duke Guidobaldo of Urbino — Portrait du duc Guidobaldo d'Urbin

*Florenz, Korridor zwischen Uffizien und Palazzo Pitti

Auf Holz, H. 1,40, B. 1,16

Bildnis des Lorenzo de' Medici, Herzogs von Urbino

1518

Portrait of Lorenzo de' Medici, Duke of Urbino Portrait de Lorenzo de' Medici, duc d'Urbin

*London, Bridgewater House H. 0,88, B. 0,62

Die Madonna del Passeggio

Um 1516—1518

The Virgin „del Passeggio" La Vierge „del Passeggio"

*Paris, Louvre Auf Holz, H. 1,21, B. 0,91

Die Madonna von Loretto

Kopie nach dem zerstörten Original

The Virgin of Loretto Copie of a destroyed picture

Um 1512

La Vierge de Lorette Copie d'un tableau détruit

*Florenz, Uffizien — Auf Holz, H. 0,63, B. 0,48

Weibliches Bildnis

Portrait of a lady — Portrait de femme

*Hannover, Kestner-Museum — Auf Holz, H. 0,75, B. 0,52

Weibliches Bildnis

Portrait of a lady — Portrait de femme

*Paris, Louvre

Auf Holz, H. 0,59, B. 0,44

Bildnis eines jungen Mannes

Portrait of a young man Portrait d'un jeune homme

*Petersburg, Eremitage

Auf Leinwand, H. 0,61, B. 0,51

Bildnis eines Greises

Portrait of an old man Portrait d'un vieillard

*Parma, Galerie

Auf Holz, H. 1,24, B. 0,98

Christus in der Himmelsglorie

Christ in the glory

Le Christ dans la gloire

* London, Earl of Northbrook

Maria mit dem Kinde

The Virgin and Child — La Vierge avec l'Enfant

* Paris, Louvre — Auf Leinwand, H. 1,35, B. 1,42

Johannes in der Wüste

St. John the Baptist in the desert — Saint Jean Baptiste dans le désert

*Paris, Baron Alphons von Rothschild — Auf Holz

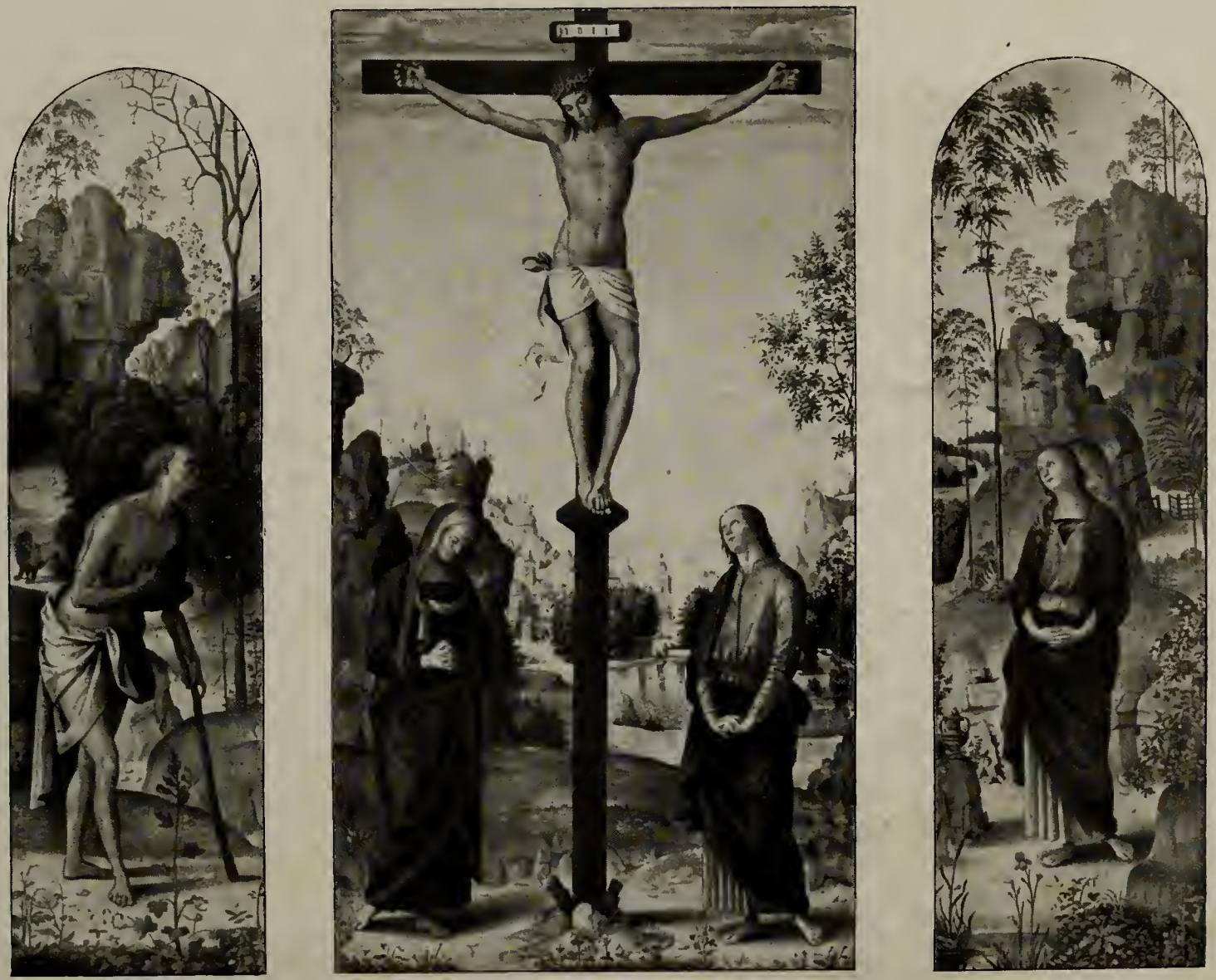
Der Violinspieler

The violin-player — Le violiniste

*Paris, Louvre — Auf Leinwand, H. 0,99, B. 0,83

Bildnisse zweier Männer

Portraits of two men — Portraits de deux hommes



* Petersburg, Eremitage Linker Flügel H. 0,95, B. 0,30 Mittelbild H. 1,57, B. 1,02 Rechter Flügel H. 0,95, B. 0,30 Auf Leinwand

Die Kreuzigung mit Maria, St. Johannes, Magdalena und St. Hieronymus

Christ on the cross Le Christ en croix

*München, Alte Pinakothek — Auf Holz, H. 0,30, B. 0,40

Die Taufe Christi

The baptism of Christ — Le baptême du Christ

*München, Alte Pinakothek — Auf Holz, H. 0,30, B. 0,40

Die Auferstehung Christi

The resurrection — La résurrection

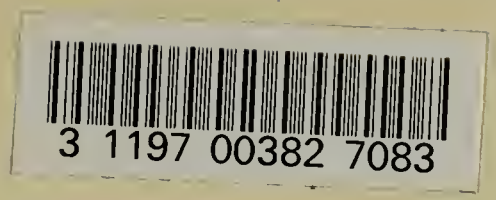
*Paris, Louvre

Auf Holz, H. 0,39, B. 0,29

Apollo und Marsyas

Apollo and Marsyas

Apollon et Marsyas



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